



Minnesotan participants in the NFF, trained by Morry Gelman, "shake it up" during their German dance "Shuddle Bux." (Eugene Taylor Foto)

cluttered the stage, overcrowding it for comfort and effect. The group from the Sherwood Club of Denver, Colorado, were others who presented squares. Besides squares they did a group of English country and morris dances. This group, like the ones from Fort Madison, made a very noticeable progress in their English dancing. There is very little criticism one can make of their presentations.

During each performance, afternoon and evening, Negro spirituals were sung by the Cotton Blossom Singers from Piney Woods, Mississippi. Sometimes they sang but two, and sometimes three, songs, but their presentations were very warm. The personalities of the girls were sweet and they were well received by the children as well as the adults. In a much more formal manner Negro spirituals were presented by the Burleigh Choral Society of St. Louis.

La Gui-Annee, a group of varying aged people, who came from Prairie du Rocher, presented the old French custom of welcoming the New Year as still practiced by that community. Another such tradition instituted by founders and still practiced, was presented by a group of German descendants from Rhineland, Missouri, whose carnival-like festival of sausage chasing as practiced on the Tuesday before Lent was presented with song and dance.

The well loved strains of tamburitzas and intriguing Kolos of the Yugoslavs were played and danced by a group from St. Louis with many of the girls wearing the heavily embroidered Croat costumes.

Friday and Saturday the program was jam-packed with exciting numbers. To my knowledge, this might have been the first appearance of the Finnish group from Chicago who did a series of the folk-ballroom variety of dancing, many of which seemed closely related to the Swedish dances with a special characteristic considered Finnish.

Morry Gelman's group from Minnesota presented four shows of Germanic dances. The love this group has for the dance was infectious even for the audience. They danced with abandon and yet did not overstep the required character. Their Man-in-the-Hay and Shuddle Bux were two particularly good presentations. They also danced well Marklander, Windmueller, Senftenberger and various other North and South German dances. Still a third German group were the Nord Deutcher Dancers



THE UKRAINIAN GROUP From Hamilton, Canada

The above informal picture was taken by the "Hamilton Spectator" before that group left for St. Louis to participate in the National Folk Festival, where they and Chicago's Mexicans, shared in the limelight of the festival.

Left to right, front row: Ray Doskoch, Anne Gregorowich, Halia Cham, leader of the group, and Emily Shulet. Rear row (l. to r.): Michael Pribyla, Irene Hewak, Nick Olchowy who solo'd in "Chumak", Jennie Hermansky and Jerry Owcharchyn. (Hamilton Spectator Foto).

from Cleveland. Their impressive dance was the Sonnenwendtanz or Solstice Dance. This group was brought to the festival by Mrs. Winifred Hodges, who also brought a group of Negro girls who sang and interpreted Negro spiritual songs effectively in an impressionistic manner.

From International House of the University of Chicago was a presentation of French dances from various provinces. These were the Polka Piquee, Passe Pied de Carhaix, Espaugnonlette, La Robe du Chat and Aupres de Ma Blonde. The most impressive number proved to be Espaugnonlette, a solemn wedding ritual dance of the Catalan people.

The two groups that really carried away the laurels not only on Friday and Saturday when they appeared but for the whole festival were Chicago's Mexican dancers, Chico and Chabela, and the Ukrainians from Canada. Chico and Chabela with Aleta and their young ones, made a beautiful family picture and did their dances with all the vim and vitality everyone expects of Mexicans. The elder ones did Son Michoacana, Potorico, and Canacuas while the little children, Chiquito and Dona, inheriting the characteristics from their parents, performed Fantasia Michoacana and the Jarabe Tapatio.

The Ukrainians from Hamilton, Ontario, Canada, won everybody's hearts with their unassuming manner and excellent performances of the vigorous dances of Ukraine. They did a series of Hutzul (North Ukraine and other Ukrainian dances. Every dance was precisely and perfectly performed. Some of the dances done were Zhentzi, Hutzulka and Chumak, which was soloed by Nick Olchovy and tells the story of a salt merchant relaxing after being stimulated by vodka. They also did Vinyok, Zaporozhets, and another Ukrainian sword dance as well as an interesting interpretation of Arkan, an ancient ritualistic dance dedicated to the awakening of the spring sun.

During the last two days Vivian Richmond of Pittsburgh, accompanied by Eero and Joe Davidson, playing cello and guitar, did several old English ballads. Her voice was deep and impressive and pleasing for ballad singing. A ballad singer who was missed due to the flu which laid many low, was the beloved character from Missouri, May Kennedy McCord.

Members from International House presented Saturday a series of court dances representing France, Russia, and England in period costumes of the elegant 17th century. All numbers were stately and elegantly performed. A climactic shock was their encore of the Oxford Minuet presented as a take-off by the Westerners on Eastern elegance.

The Norwegian Leikarringen "Heimbug" under the direction of Arne Aalrust presented a group of dances, starting out with the very tiny children and ending with the elders. The Reinlander for Three, presented by three golden haired and unmistakably Norse children, with the chap being the smallest of the three, was a heartwarming sight, but the two song dances by the elder group, Smaasporven and Her Er Kaffe, Her Er Kake were their two unusual and outstanding numbers. Of this particular caliber these two were the most impressive of the festival. The adult group did also Telespringer while the children did Seksmansril.

The Chicago Lithuanian Ateitis Dancers made a very good showing with their presentation of agricultural dances. Ruguciai portrayed activity involved in cutting the rye. When rye is cut one sees grasshoppers hopping about and Ziogelis, the Dance of the Grasshoppers, followed. Then came the dance of the two goats, Ozelis. Sukcius, or Gay Twirler, followed by Blezdingele — The Swallows, a dance portraying the peasantry bidding farewell to the fields, and Kubilas, the Tub, a harvest dance of joy, were their other offerings.

Club Metros, also of Chicago, doing the overly virile dances of Russia and its various republics, performed Yula, Moldavian, in the Neighboring Village, Kryzachok and Polyanka. This year, due to the loss of some of its better dancers to the draft, the group stepped down a few rungs on the ladder in its quality of presentation, and the supreme station of the Slavic nations was occupied by the Ukrainians of Canada. Nevertheless they were a fine group and presented a good show. The absence of their choir was another factor that diminished the glory of this particular group.

Madelynne Greene, who came to visit the festival from California, was drafted into performing Fado Blaquita, which she did with all the grace and artistry she is noted for.

Joe Davidson, a youthful Finn from Pittsburgh, did the Scots proud with his bagpipe renditions and "looking handsome" in his tartan.

People might have different opinions about the festival. Some, without any appreciation for the efforts put into a big undertaking like this, will be of prejudiced opinions. There are always a few people who see the great value of this festival and who are willing, year after year, to spend their money, often ill affording to do so, to come to the festival where they find in this particular festival things of great and indescribable value to them. It is the only opportunity of the year when various ethnic class and backgrounds are brought together into a communion of brotherhood and friendship, seeing friends that it would otherwise be impossible to see, observing their activities, exchanging views, and renewing friendships, things that cannot be measured in words or in value of money. If for nothing else, these

few meritable opportunities are invaluable. Perhaps some will not agree with this, but the fact that the National Folk Festivals are held annually is due only to the insight of Sarah Gertrude Knott, who in spite of headaches and heartaches and moments of despair, lets nothing get her down and slaves away to see that the annual folk festivals are held. Our sincere compliments to her and to all her co-workers who appreciate the things she is trying to do, and the the Associated Retailers of St. Louis, one business organization which is generous and willing to bring things of spiritual value to others even though it is a financial loss to them. To all — our compliments.

PROMOTORS OF "NO-GOOD" WILL

We often have had the sad experience of visitors, proteges of other instructors, or groups, who come trying "to run" the class they are visiting. It is because of such people we often become resentful, not so much of the individual, who is a boor in the first place, but of the source of his "derivation." These "helping hands" do not come from any one given section; they may be New Yorkers, Californians or Chicagoans, but because there are many more people dancing in California, we seem to have the largest crop of these "promotors of no-good will" stemming from California. This statement was particularly true several years ago and is not quite so abnormally evident at present. We found these promoters, as a rule, very loud, ostentatious, aggressive and some even on the "faery" side without their caring who knew about it. We often find them only ridiculing the versions taught by a local teacher, but when it came to doing a totally new dance which might require some "learning," they refuse to dance and sit out. Nor are they ever loath loudly to ridicule a teacher in front of all those present. In one case, upon announcing that a certain number is to be instructed next, which is a simple enough number, our "august" visitor boomed out in a loud voice, "Are you crazy?" implying that this bunch of nincompoops who do not come from his part of the country would never be able to master that dance. They mastered it mighty easily. After a few such occurrences one begins to wonder and form opinions, thinking, "Holy Cats!" if there are many like these in one single group, that group must be a bedlam, and if that's the kind of characters folk dancing attracts, it had better be eliminated as a general recreation and preserve the good name of the folk dance ere it becomes known as a pastime of the neurotics." But this is not the case... you arrive at the home group and find the people normal, grand and friendly folk; hospitable and good at heart, and we often feel extremely sheepish judging all by those few characters.

Some of these unpleasantnesses could be remedied if each leader would impress upon his pupils that by their actions the entire group and teachers are judged; therefore, out of respect to the teacher and for the sake of good manners, to learn the old maxim: "When you are in Turkey, do what the Turks do." At this point, I would like to reprint the message by Michael Herman from his bulletin. Incidents such as he speaks of are happening here, too. The admonition is very timely, and we beg all leaders to prevail upon their roaming pupils to carry good will to the other groups, not ill will.

"Vacationing away from New York... you may run into other folk dance groups. If they do the dances differently, good manners dictate that you adjust yourself accordingly even if you know that your way is correct. Don't offer to teach a dance unless you are requested to